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St. Paul's Cathedral

LOS ANGELES



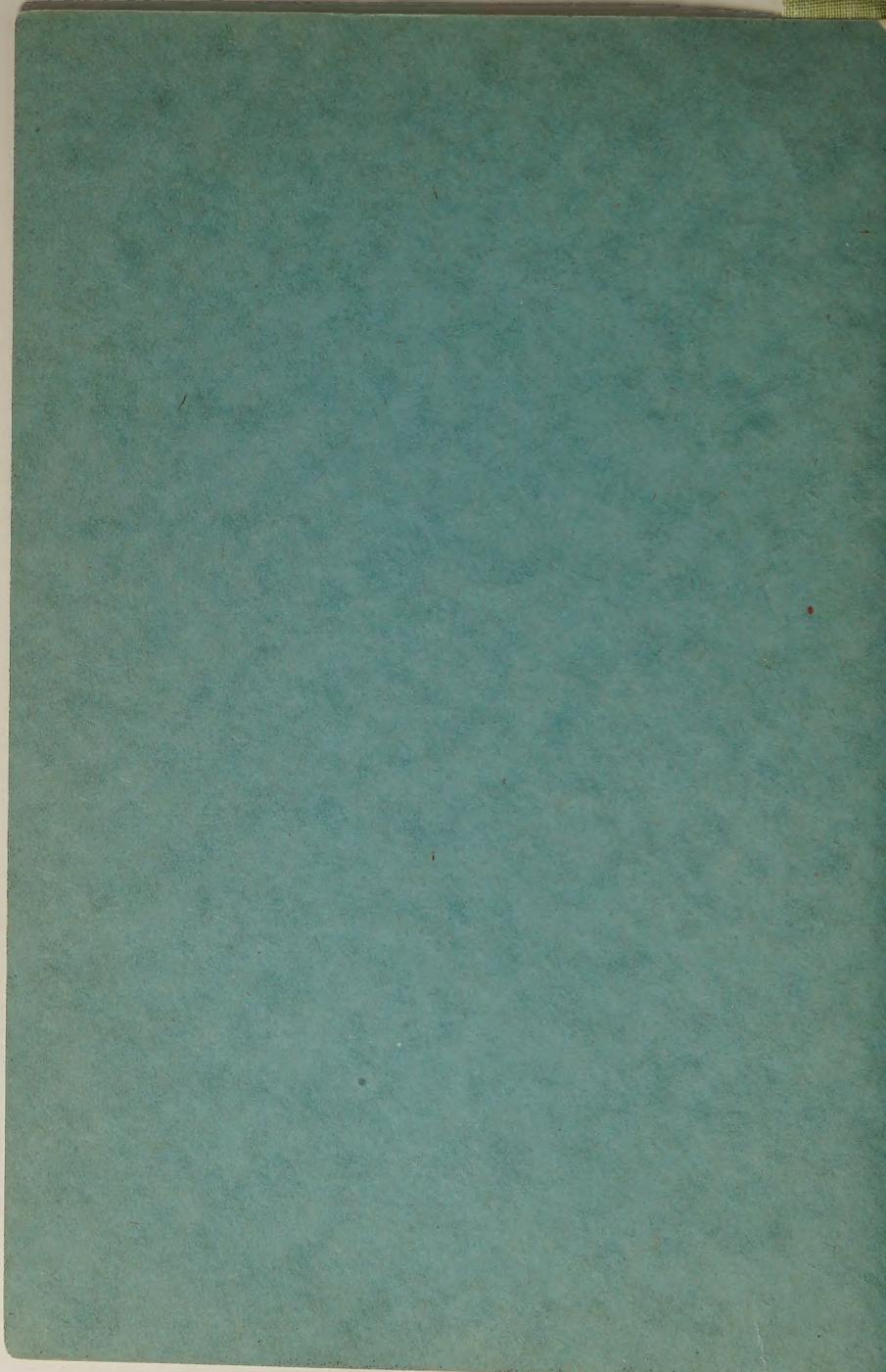
A Descriptive Pamphlet

by

THE REV. ARTHUR COTTER

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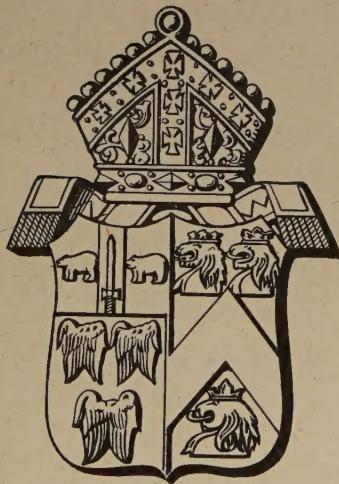


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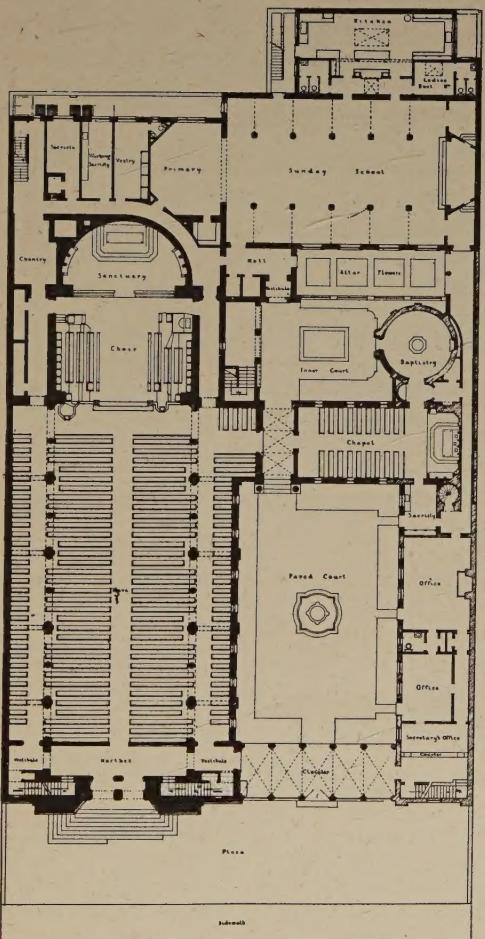
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SAINT PAUL'S CATHEDRAL - LOS ANGELES

JOHNSON KAUFMANN & COATE ARCHITECTS

Ground Plan of St. Paul's Cathedral

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ST. PAUL'S CATHEDRAL

Hail, happy day, that sees thy walls complete.
In loving welcome wide thy portals thrown,
Hither with loyal hearts and willing feet,
Thy people come to claim thee as their own.

We joy to see thee in the city's heart,
Where tides of human life shall ever flow
In God's great purpose there to bear a part,
Where men, through thee, the love of God shall
know.

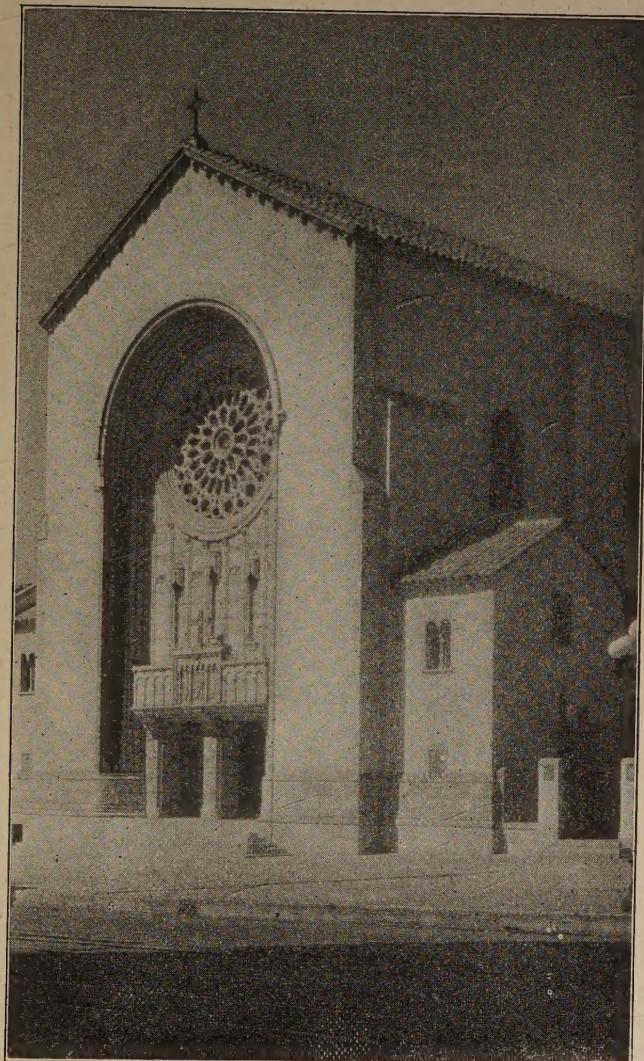
Here the chief shepherds of the flock shall lead
To living waters, treasures without price,
Within these hallowed walls our priests shall plead
For rich and poor alike the Sacrifice.

Down the long vista of the coming years,
Thus mayest thou stand, a witness staunch and
true,
To quell with fearless voice men's faltering fears,
With faith's undying fire their zeal renew.

The Church's children through our fair Southland
Shall claim thee for their own to lead and bless,
Her sunshine rest upon thee like God's hand,
Her flowers enwreath thee with His loveliness.

Our new Cathedral, built upon a past
That every tender memory recalls,
And dear to many a heart, while life shall last,
The loyalty and faith of old St. Paul's.

MRS. J. D. H. BROWNE.



Exterior View of the Cathedral

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ST. PAUL'S CATHEDRAL, LOS ANGELES, CALIFORNIA

CHAPTER I

HISTORICAL NOTES ON CATHEDRALS AND THEIR USE

The completion of the new St. Paul's Cathedral in the city of Los Angeles represents the progress which the Protestant Episcopal Church has made in Southern California since the organization of the Diocese in the year 1875, and it was thought fitting that its consecration should be commemorated by issuing a booklet descriptive of the new Cathedral, which not only is a witness in stone to the Faith of our fathers, but a history in stone of the Anglican branch of Christ's Holy Catholic Church. It is unique among American cathedrals, in that it contains embedded within its hallowed walls, fragments from historic English cathedrals and churches belonging to every period of English history. These precious emblems link up the cathedral with the great mother Church of England, and serve the purpose of not only setting forth in an objective way the historic continuity of Anglican Christianity, but of doing something which is even of greater value, namely, of cementing the tie of unity of spirit which binds the new world to the old in the bond of peace.

The word "cathedral" is really an adjective, which comes from the Greek word, "kathedra," or seat, a term which was applied to the bishop's throne in the apse of his church. The bishop's church was thus called a "cathedral church," and this expression is still sometimes met with. A cathedral city is the residence of a bishop. A bishop's province was originally a parish, and the parish churches were thus

cathedral churches, but as the Catholic Church developed and perfected her episcopal organization, receiving recognition from the State in the time of the Emperor Constantine, she modelled her territorial divisions to correspond exactly to the civil "dioceses," or districts into which the Roman Empire was divided. This adaptation would seem to have been completed by the end of the fourth century. The word "diocese" was later on transferred to the territory of a bishop's jurisdiction. All churches within the diocese, which were consecrated by the bishop, were called parish churches, except his one episcopal or cathedral church. Previous to the use of the term, cathedral church, the term, "mother church" (ecclesia mater or matrix), was used to denote the chief or capital church. It is first in the tenth century that we find the word "cathedral" used as a noun, and only in the West.

As the Episcopate rose into power and prominence in the fourth and fifth centuries, cathedral churches came to occupy an important place in the life of the Church, but when monasticism gained the ascendancy in later centuries from the seventh to the eleventh and monks occupied the episcopal thrones, there arose especially in England and Germany, monastic cathedrals. In the eleventh and twelfth centuries, however, Europe witnessed the beginnings of the great social struggle for liberty, which was later on to culminate in the Protestant Reformation. Monarchs sided with the free communes and their bishops against the pretensions of the feudal lords and barons and the wealthy monasteries and abbots. The resources of monarch, bishops and people contributed to the building of great cathedrals, which stood for civic autonomy and became the centre of the civil and religious life as far as the great cities were concerned. These centuries saw the rise of the

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Rhenish cities of Speyer, famous in Reformation times, for it was at the Diet of Speyer in 1529 that the word "Protestant" was first applied to the protest of the Lutheran minority against the strong Roman Catholic legislation adopted by the majority; Worms, where Martin Luther made his manly defence in the year 1521, and Mainz; the Hanseatic towns, etc.; the great Italian communes of Pisa, Milan, Parma, Cremona and Bologna, in north Italy, and some others in south Italy, as Benevento and Amalfi. The same period also saw the rise of Gothic art in France at Paris, Chartres, Laon, Noyon and Sens. On the continent of Europe we see the conflict between the rival jurisdictions: in England, which then had an almost wholly agricultural population, for the large cities owe their rise chiefly to the Industrial Revolution, which completely transformed England, the great monastic churches were at the same time cathedrals, the abbot of the monastery being bishop of the diocese. Such cathedrals were known as "regular" cathedrals, and among them may be mentioned Canterbury, Durham, Winchester, while the other cathedrals were called "secular," such as those of Salisbury and Wells. After the Norman Conquest in 1066, the Norman prelates began the work of diocesan organization and the rebuilding of churches. Wakeman, in his "Introduction to the History of the Church of England," says: "This rebuilding of churches—especially of the cathedral and abbey churches—was not without its spiritual significance. The cathedral was to be larger and more magnificent because it was to be the pattern church of the diocese, the centre of a fuller religious life. It was to show forth to the world the perfection of religious worship. In the stateliness of its ceremonial, the richness of its appointments, the reverence of its order,

the beauty of its music, it was to do all that could be done on earth to set forth the glory of God. There was no lower ideal or lower standard thought of in the Middle Ages. However large a part a love of ostentation or personal or diocesan rivalry played in urging prelates to greater feats of building than their neighbors had ever conceived, behind the personal pride, superior to the spirit of competition, was a desire to do something great for the glory of God." In the thirteenth century the importance of the cathedral had reached its height. Instead of giving contributions to enrich the monastic orders, people gave lavishly to erect stately cathedrals, which should be representative of the whole people, so that today if we wish to understand the soul of the Middle Ages we ought to visit the great cathedrals which they have left us. In them art has been used by the Church to express truth and learning in material forms. They have thus great educative value. There is no special architectural style or plan distinctive for a cathedral, but the greater size and larger resources render it possible to make their architecture more artistic.

The organization of the cathedral comprised the bishop, the cathedral chapter, which consisted of the dean as head, the precentor, who presided over the choir and the musical arrangements; the chancellor, who had charge of the religious and literary instruction of the younger members, and took care of the library and correspondence, and the treasurer, to whom was entrusted the care of the Communion vessels, altar furniture, etc., and a body of canons.

In our day the function of a cathedral is very much the same as it was in the days of its glory. It stands as the capital church of the diocese, and as such it can belong exclusively to no party or school of thought within the Church, but must be a

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place where High Churchmen, Low Churchmen and Broad Churchmen will feel at home. In other words, it has to be representative of the whole Church. It is the centre of the diocesan organization, and this important position makes it the chief instrument of the power of publicity which the diocese possesses. In the old days, when Europe was being converted to the Christian faith, the bishop went first and planted his cathedral church amid a heathen population; in these days the bishop builds his cathedral for the same object, namely, to win souls to Christ and to give the message of Jesus to the masses and to put it in such a way as to make the strongest appeal to the minds of the twentieth century. Its function then is national, and its mission today is essentially a preaching one. If from the pulpit the Gospel is presented in a simple, practical way, people will be drawn to the cathedral and find in it a source of spiritual strength and life.



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CHAPTER II

THE NEW ST. PAUL'S CATHEDRAL

1. STYLE

The new St. Paul's Cathedral, the foundation stone of which was laid on Whitsunday, May 20, 1923, is built in the Italian Romanesque style, the chief inspiration being the Church of San Michele Maggiore at Pavia, erected in the year 1117 A.D., and one of the most remarkable monuments of Lombard architecture and at the same time one of the earliest examples of Romanesque building. The free republics of Italy led in this field, which was contemporaneous with the scholastic theology and the Crusades. Up to 1000, the Romanesque style was a continuation of the early Christian style in unvaulted basilican churches, but later on it developed the cruciform plan, with choirs and transepts. After that date, however, we find new features common to the Lombard, Norman, Rhenish and other varieties, such as the use of the round arch and vault, piers instead of columns, the decorative use of arcades and colonettes and carved ornamentation on the mouldings of doorways, etc. In Italy the Romanesque period is noted for the enormous diversity of styles, ranging from the Byzantine to an architecture containing Latin, Greek and Arabic elements, as is to be seen in Sicily, thanks to the cosmopolitan culture of its Norman kings. There were two great schools, the Classic, represented by the Roman provinces, and Tuscany and the Lombard, of which the churches of San Michele at Pavia and Sant' Ambrogio at Milan, were the earliest examples and furnished the type. The Church of San Michele is noted for its facade, the carved panels of which constitute a kind of "visible

speech," for the artist would seem to have put in to it his entire religious and philosophical thoughts. The diocese of Los Angeles is indeed fortunate in having the motif for its cathedral taken from this style of architecture which would seem to have been passed over in the construction of modern cathedral churches, greater attention having been given to the Gothic.

2. PLAN

The plan of the new cathedral is that of the early Christian basilica, which consists of a nave and aisles with a narthex and a transept from which an apse projects. It is built with a steel frame and the roof is supported by steel and constructed of stone made in Los Angeles. There is no real stone in the whole building. There are no windows on the south side, in order to allow of the construction of office buildings on the adjoining plot of ground. The floor of the nave is of Batchelder tile, made in Los Angeles, except under the pews where cork tile is used, while the Sanctuary floor is made of imported Escalante marble and contains the Latin words, "Laudate Dominum" (Praise the Lord). The Altar is of Siena and Alabama marble. The monolith columns are of Minnesota marble. The choir stalls are from Chicago. The lighting fixtures are all made in Los Angeles. The interior is very impressive, by reason of its massiveness and height. The decorations in the apse are in the manner of Byzantine mosaic, and the whole church has been designed with a view to the eventual ornamentation of the entire interior.

3. THE WINDOWS

The glass of the windows is the work of the Los Angeles Art Glass Company, and the medallions for the clerestory windows illustrate leading events in

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the history of the Church of England and of the Protestant Episcopal Church in the United States of America, thus setting forth pictorially the historic continuity of Anglican Christianity. These medallions and the incidents they show are as follows:

1. The martyrdom of St. Alban, the proto-martyr of the Church in Roman Britain. The remains of the martyr were discovered in the year 793 by Offa, King of the Mercians, who laid them in the ruins of a church which had been erected in the third century on the site of the martyrdom and founded the Abbey of St. Albans at Verulam in Hertfordshire, in order to expiate the murder of Ethelbert, King of the East Angles. Offa obtained from Pope Adrian I the canonization of Alban and special privileges for his proposed monastery.

2. St. Augustine and the British Bishops. Augustine was Abbot of St. Andrew's monastery, when he was sent by Pope Gregory, the Great, to England, and later on he was consecrated in the year 597 Archbishop of the English by Vergilius, Archbishop of Arles. He made the ruined church of Christ at Canterbury his cathedral, and it has remained the mother church of Anglican Christianity to this day.

3. The Consecration of Archbishop Parker. This was an event of the greatest importance, as it is through Archbishop Parker that the Orders of the English Episcopate are derived. This consecration took place in the year 1559, and the consecrating bishops were Barlow, Scory, Hodgkin and Coverdale. Exceptional care was taken with regard to it, as it was the first consecration after the Marian persecutions. All the four bishops pronounced the words of consecration and laid their hands upon his head.

4. The first Anglican service at Jamestown. The first permanent English colony in America was established at Jamestown in 1607, and the first service was held on May 17, 1607, the first Sunday after the colonists landed, when the Rev. Robert Hunt administered the Holy Communion.

5. Bishop Seabury and the house in which he was consecrated in Aberdeen. Dr. Seabury was consecrated Bishop of Connecticut and first Bishop of the American Church on Sunday, Nov. 14, 1874, by the Scottish non-juring bishops, who were Bishop Kilgour, primus of the non-jurors, the consecrator, and his assistants, Bishop Petrie of Ross and Moray and Bishop Skinner of Aberdeen. The Scottish Episcopal Church gave not only the historic episcopate to America, but also a priceless liturgical jewel, the Prayer of Consecration in the Communion Office, which is almost word for word the same as that in the Scottish Liturgy. Its characteristics are the Oblation of the Holy Gifts and the Invocation of the Holy Spirit, an universal feature of all the liturgies of the Eastern Church.

6. Bishop Whipple Preaching to the Indians. Bishop Whipple, who was consecrated in 1859, was the first Bishop of Minnesota, and is known as the Apostle to the Indians.

7. Bishop Hare and Bishop Tuttle at All Saints' School.

8. Bishop Kip at St. Athanasius Church, Los Angeles.

9. Bishop Nichols at the Prayer Book Cross, which was erected at San Francisco to mark the spot where the first Christian service in English, a Prayer Book service, was held on American soil by the chaplain to Sir Francis Drake in the year 1580.

10. Bishop Johnson laying the corner stone of the present cathedral.

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The Altar and Dorsal

The lower aisle windows show the shields of the first seven American dioceses. They are as follows, with their dates of organization: (1) Connecticut, 1783; (2) Maryland, 1783; (3) Pennsylvania, 1784; (4) Massachusetts, 1784; (5) New York, 1785; (6) South Carolina, 1785, and (7) Virginia, 1785. The shields in the chancel windows are those of the first five dioceses of the Mother Church of England, those on the south side being Canterbury, 597 A.D., London, 604, and Winchester, 634, and on the north side, York, 627; Durham, 635, and California, 1850. The shields on the transept entrance are those of the dioceses of Toronto and Nova Scotia.

4. THE ROSE WINDOW

The Rose Window is a remarkably fine piece of work, of which Los Angeles may well be proud, its conception having been taken from the famous Rose Window in the Cathedral of Chartres, France, where expression in the medium of stained glass and interpretation of sacred truth through Christian emblems reached the highest point of spiritual illumination in any century and in any country. Marvels of religious aspiration and exaltation, to poet as well as to painter, through the splendor of brilliant harmonies in color are to be seen in the Rose window of that French cathedral, which stands there as an inspiration for all time. The American poet has truly said with keen appreciation:

"I gaze round on the windows, pride of France!
Each the bright gift of some mechanic guild,
Who loved their city and thought gold well spent
To make her beautiful with piety."

In the Rose Window of St. Paul's Cathedral the design of the tracery ornament is that belonging to the architectural style of the building. The symbol

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of the Holy Spirit, the dove, is so embodied in the conventional ornament as to lend it a rarely beautiful and spiritual mystery, while giving greater harmony and interest to the work. The circular centre comprises the "Chi Rho," namely: St. Andrew's Cross and the P (the first two letters of the Greek word for Christ). Within this monogram, the circle and the juncture of the X and P form the dot emblem and symbol of everlasting life. On either side and between the extending arms of the X are adoring angels, symbolizing devotion to our Lord. The general scheme of color, blue, purples and greens, offset by their contrasting colors, is not only one of exceptional beauty, but is also significant of heavenly mien and of the sovereignty of our Savior.

5. THE LATIN INSCRIPTIONS

The frontal of the cathedral contains a number of Latin inscriptions, taken from the Vulgate, and so selected and arranged as to form an orderly sequence of ideas. To Bishop Stevens belongs the credit of this work, which demanded much thought and care as the number of letters allowed for each inscription was necessarily limited. The first inscription underneath the Rose window is the second of the Comfortable Words in the Communion Office of the Prayer Book, taken from St. John, 3:16, and is as follows, in Latin: "Sic Deus dilexit mundum ut filium suum unigenitum daret ut omnis qui credit in eum non pereat sed habeat vitam eternam quem misit Deus verba Dei loquitur." The love of God to the world finds its symbolic expression in the Cross and its outward expression in our praise and thanksgiving, so that underneath the Cross we find the words "Laudate Dominum," or "Praise the Lord." The next inscription carries on the thought of the preceding by giving the reason why we should praise the Lord for His unspeakable Gift, as it reads: "In ipso

enim vivimus et movemus et sumus," which is "For in Him we live and move and have our being." This very fittingly carries us on to the last inscription on the frontal, which dedicates this House where prayer is wont to be made and the Sacraments duly administered to the greater glory of God and the honor of St. Paul in the following words: "In maiorem gloriam Dei et honorem Sancti Pauli."

In the interior Latin inscriptions are found only in the Sanctuary. The chancel wall contains the full Sanctus in Latin in its original form as follows: "Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis," or in English: "Holy, Holv. Holy. Lord God of Sabaoth. The heavens and earth are full of Thy glory. Hosanna in the highest. Blessed is He that cometh in the name of the Lord. Hosanna in the highest." The floor of the Sanctuary contains the Greek letters, Alpha and Omega, and the Latin words, "Laudate Dominum."

CHAPTER III

HISTORICAL LINKS WITH THE CHURCH OF ENGLAND

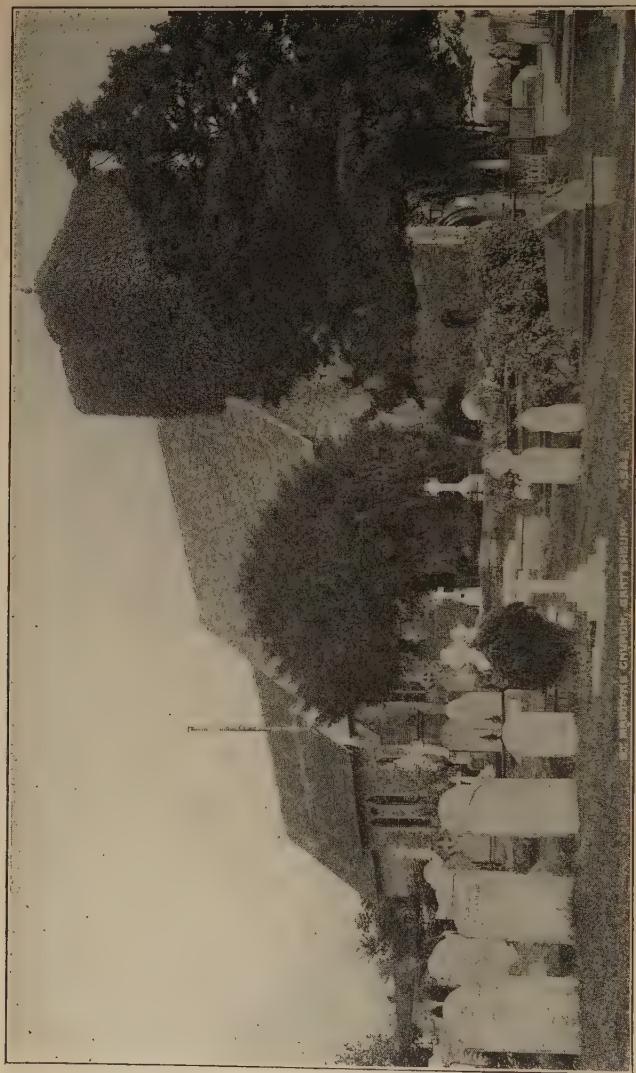
St. Paul's Cathedral in Los Angeles is unique among the Episcopal cathedrals in the United States by reason of the valuable fragments of stone which Bishop Johnson has collected from leading historical churches in England belonging to different periods of English history.

The first of these historical remains is a fragment of Roman brick from the nave of St. Martin's Church, Canterbury, which belongs to the British period in English history. That church is regarded as the cradle of purely English Christianity and is the one remaining building that can certainly be

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St. Martin's Church, Canterbury



associated with St. Augustine's preaching. We do not know who its builder was, nor do we know the exact date of its foundation, but we do know that Christianity existed in Britain from a very early date and that there was frequent communication between Rome and Britain even in Apostolic times, Tertullian (208), Origen (239) and Eusebius (320), allude to the existence of British Christianity. From the beginning of the fourth century we find a Christian Church fully organized in Britain. British bishops were present at the Council of Arles in 314, and probably at the Council of Nicaea in 325. The early British historian, St. Gildas, the Wise (570), describes the British Church as "spread over the nation, organized, endowed, having sacred edifices and altars, the three orders of the Ministry and monastic institutions, embracing people of all ranks and classes and having its own version of the Bible and its own ritual." The Venerable Bede says that there was in 597 a church dedicated to St. Martin, built while the Romans were in Britain, that is, two hundred years before the Italian mission sent by Pope Gregory, the Great. The saint in whose honor the church is dedicated is the famous St. Martin, Bishop of Tours, whose name has had a widespread influence, there being nearly 4000 churches dedicated to him in France alone, while in the United States there are only 23 Episcopal churches bearing his name. The fragment of Roman brick embedded in the walls of Los Angeles Cathedral is without doubt a portion of the original church and in the letter to Bishop Johnson, which accompanied the fragment, the assistant curate of St. Martin's, in the absence of the rector, wrote as follows: "We feel very deeply the privilege that is ours in being able in this way to contribute anything which may help

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to make visible the tie which binds all the brethren together in the unity and continuity of the Church of which we are fellow members."

The second emblem is a fragment of stone from St. Lawrence's Church, Bradford-on-avon, which belongs to the Saxon period in English history. Professor Baldwin Brown, the great authority on that period, divides it into three sub-periods: (1) 600-800 A.D.; (2) 800-900, from the commencement of the Danish invasions to the time of Edgar; (3) 900-1066, the Norman Conquest. There are about 15 remains of churches of the first period. St. Lawrence's Church does not claim to be the oldest Saxon church, but it is as far as is known the oldest *complete* Saxon church, having no later additions, such as arches, windows, doorways, etc. It is not at all likely that the present St. Lawrence's Church was the one which was built by Aldhelm, the famous Saxon ecclesiastic and scholar who was the abbot of Malmesbury in 676, and Bishop of Sherborne in 705, as the style, technique and details belong to the period 950-1000, but it may be a restoration at that time of St. Aldhelm's church of 700. The city of Bradford was destroyed after Aldhelm's time, during the Danish wars, and it is scarcely probable that the church would be more than a ruin. The Saxon church is now an adjunct to the large, partly Norman, parish church, but occasional services are held in it. In a letter to Bishop Johnson, covering the stone, the secretary of the trustees of the Saxon church writes: "Bradford will be proud that a stone from her little church should find a place in a cathedral in your great country," while the Vicar of Bradford-on-Avon writes to the bishop as follows: "If it is a good thing for your people to feel associated with the Mother Church, it is equally good for us to have our interest aroused in the daughter

churches and perhaps material things, such as wood and stone, sometimes kindle interest, even more than spiritual ideas which require imagination for their reception."

The third emblem is a fragment of stone from Westminster Abbey, London, which belongs to the Norman period (1066-1154). It was originally the abbey church of a monastery founded in the reign of King Offa of Mercia and reorganized by Dunstan in 971, but the foundation did not achieve importance until the reign of King Edward the Confessor, who built a church in 1049-65 on the present site and dedicated it to St. Peter. The official name of Westminster Abbey is the Collegiate Church of St. Peter. It has undergone several reconstructions and renovations, but has preserved in a remarkable manner the unity of its style. More than any other church, it shows French influence in its polygonal apse and chapels, its nave, which is the loftiest in England, being 101 feet 8 inches, and its heavy buttresses. Westminster Abbey is connected with the national life of England more than any other church in the country. Since the time of William the Conqueror, the English kings have been crowned there and the ancient stone of Scone, brought by Edward the First from Scotland, has its place in the coronation chair which still stands in the Chapel of Edward the Confessor. Within this famous church there lie buried the sovereigns of England and their descendants, the most celebrated tombs being those of Edward the Confessor, Henry VII and his consort, Elizabeth of York. Under Richard II the practice of interring distinguished courtiers, statesmen and soldiers was begun and is still continued, while in the Poets' Corner in the south transept there repose some of England's greatest poets, Chaucer, Spencer, Dryden, Gray, Browning, Tennyson, and there are places for

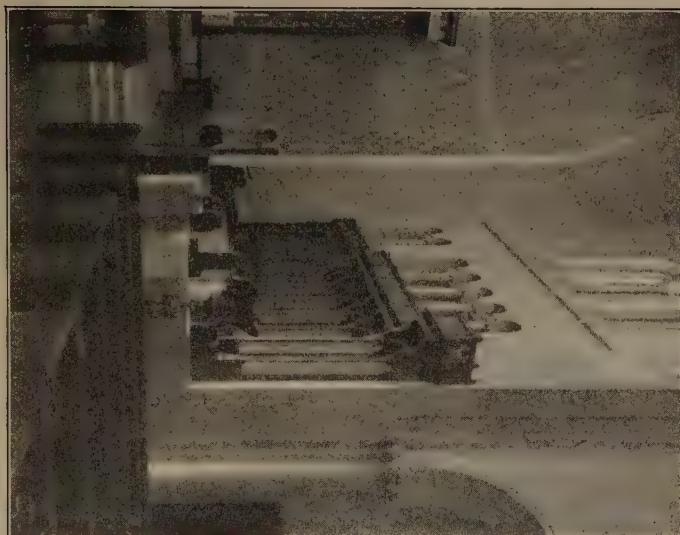
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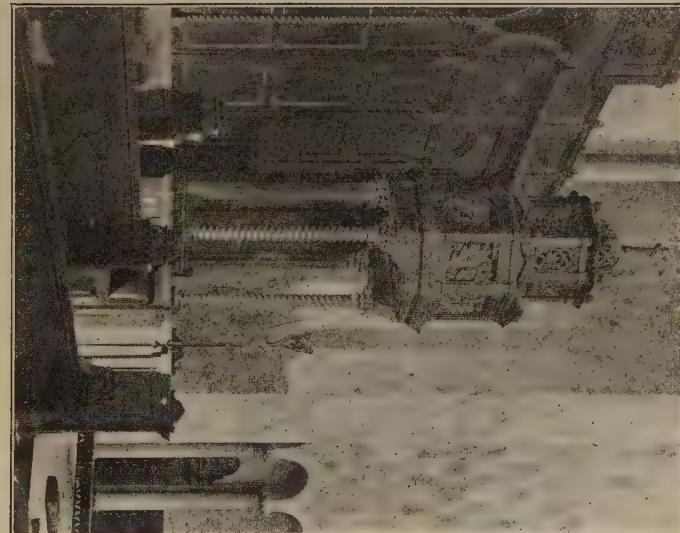
men of letters, theologians, actors, musicians, artists and scientists, among them being Charles Darwin, thus setting forth for all time the Church's recognition of the truth of the theory of evolution.

The fourth emblem is a stone flower from the tower of Salisbury Cathedral, which is one of the finest specimens of English architecture of the Plantagenet period (1154-1399). The Cathedral was founded in 1220 and completed in 1285. The spire is the "most elegant in proportions and the loftiest in England," being 406 feet from the pavement. The Cathedral is built in the form of a double cross, and is perfect in its plan and proportions. "For lightness, simplicity, grace and unity of design it is not surpassed in England." It has been said that the Middle Ages are summed up in the thirteenth century, and the truth of this statement finds a standing monument in Salisbury Cathedral, the spire of which strikes the essential note of Gothic architecture, namely, aspiration, aspiration to rise higher and higher and nearer to God. The men of these times had noble ambitions, and if they failed, they at least did not hit the ground in the first instance. Salisbury Cathedral was so intimately connected with the life of the Church of England that the form of service in the cathedral, known as the "Sarum Use" was the one mostly followed in England from the thirteenth century to the Reformation, and this Use is at the back of the Order for the administration of the Lord's Supper in the Book of Common Prayer and besides the source of many very beautiful prayers which are to be found in books of devotion. It is very fortunate that Los Angeles has a fragment from an English cathedral which has played such an important part in Anglican Christianity and to which all branches of the Anglican Communion are so deeply indebted.

The Choir Stalls



The Episcopal Throne



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The fifth emblem is a fragment of stone from the tower of Hursley Church, which belongs to the Lancastrian period (1399-1461, 1470-71). The stone was taken from the outer face of the tower and dates from about 1460-1480. This tower has served for three churches in succession, the one built from 1460-1480, the other built in 1751, and Mr. Keble's rebuilding in 1848. This stone was purposely selected by the Vicar of Hursley, because it overlooked the grave of Mr. Keble, who was selected by Bishop Johnson as the typical representative of that period of the Church's history. Keble, it will be recalled, was Vicar of Hursley, where he spent most of his life and from the "common round and daily task" of a country parish he drew his inspirations for "The Christian Year." The present Vicar of Hursley in sending the stone to Bishop Johnson, wrote: "I rejoice to be able to send what you have asked for, and I think the whole village would rejoice to know that some link with Hursley and your new cathedral would make a bond of union. I assure you that your request has given greater pleasure to us here in this quiet corner of God's vineyard than it has given to you who made it. Maybe you will tell your people that with the dead stone there came true and living greetings for all who are engaged in your great work, which may Christ, the Master Builder, ever prosper."

The sixth emblem is a tile from the floor of Stratford-on-Avon Church, which was built in the fifteenth century, and thus belongs to the York period (1471-1485). The device is the arms of Worcester Diocese.

The seventh emblem is a fragment of stone from the Church of St. Giles, Cripplegate, London, which was founded in 1090, but was rebuilt in the Gothic

style after its destruction by fire in 1545, and is thus representative of the Tudor period (1485-1603). It was in this church that Oliver Cromwell was married. In it are also buried the poet, Milton, and Fox, the martyrologist, and Sir Martin Frobisher, the well-known navigator and explorer.

The eighth emblem is a fragment of stone from St. Paul's Cathedral, London, which was designed by Sir Christopher Wren, begun in 1675 and completed in 1710, during the reign of Queen Anne, and is thus representative of English architecture of the Stuart period (1603-1688). St. Paul's Cathedral is at present the largest and most notable non-Roman Church in the world. It is built on a site which was occupied in 610 by a Christian church dedicated to the Apostle to the Gentiles. This first church was destroyed by fire in 1087, and on the ruins there arose another church known as "Old St. Paul's," which in turn was destroyed by fire in 1666 and was replaced by the present building. The total length of St. Paul's is 490 feet. The dome, which is the earliest example of a dome with a free standing peristyle around the drum and is one of the finest in existence is internally 216 feet high, while externally it is 270 feet high to the summit of the Cross. Like Westminster Abbey, St. Paul's is closely associated with the life of the English people and may justly be described as a national cathedral. It is the burial place of many distinguished men, including Nelson, Wellington, Moore, Roberts, Reynolds, Barry, Sir Christopher Wren, to mention only a few.

The ninth emblem is a fragment of stone from the Church of St. Martin's-in-the-Fields, London, which was built in 1726, after a design by the architect, Gibb. It has a fine Corinthian portico, and thus

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belongs to the period succeeding that of Wren, namely, the Hanoverian (1714-1830).

The tenth emblem links the new cathedral up with the Church in this country, as it is a brick from the foundation of the old Bruton Church at Jamestown, Virginia, and is thus representative of the Colonial period. Bruton parish was founded in 1632 and the present church was erected in 1715. This church has historic associations, for among the famous worshippers were George Washington, Thomas Jefferson, James Monroe, Patrick Henry, etc., while among the occupants of the Colonial governors' canopied pew were Governors Spotswood, Drysdale, Gooch, Dinwaddle, Fauquier, Lord Botetourt and Lord Dunmore.

In addition to the stone fragments already described, the episcopal throne contains some very interesting wooden pieces from the Cathedral of Winchester, England. The town of Winchester was formerly the site of a British city before it became a Roman station or *castra*. As the capital of Wessex it became the capital of England and even after the Norman conquest was a royal residence. In the year 169 a church is said to have been built, but passed through a chequered career, being finally converted into a temple of Dagon or Wodin. In 635 the desecrated church was pulled down and a new one constructed. From 674 the succession of bishops, among whom is the famous St. Swithin, has continued unbroken. No portion remains of the old Saxon cathedral in which the Saxon kings of Wessex were buried. The present cathedral dates from the time of the Normans and was built by Bishop Walkelin (1070-98). The block of oak on the desk of the episcopal throne was taken from the roof timbers of Winchester Cathedral, which are of Norman date, while the panel, containing the episcopal

seal of the Bishop of Los Angeles, was cut from one of the beech trunks on which the choir walls of Winchester Cathedral were built in 1100 by Bishop Godfrey de Lucy, and had been buried for 700 years under water when the foundation was underpinned in 1909. The Dean of Winchester, in sending the wood to Bishop Johnson, writes: "I assure you it gives us pleasure to let you have it. I do not see to what better purpose it could be put than to let it furnish one more link between the old country and the new." The artist who carved the panel was Mr. Aumonier, who was personally known to Bishop Johnson.

The exquisitely carved panels on the episcopal throne are partly the work of the Oberammergau Passion players, who were brought to this country for that purpose. Anton Lang, who acted the part of Christus, did some of this work. They represent incidents in the life of the Apostles and are as follows:

1. The calling of Peter and Andrew: Matt. 4:18-20.
2. The calling of James and John: Matt. 4:21-22.
3. Two disciples and Jesus at Emmaus: Luke 24:13ff.
4. The incredulity and confession of Thomas: John 20:24-25.
5. Peter healing the lame man: Acts 3:1ff.
6. The conversion of Saul: Acts 9:1ff.
7. The deliverance of Paul and Silas: Acts 16:25ff.
8. Paul before Agrippa: Acts 26:1ff.

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CHAPTER IV

NOTES ON THE PROTESTANT EPISCOPAL CHURCH AND ITS ORGANIZATION

1. The Episcopal Church in the United States is the American daughter of the Church of England, the first services of which were held in America in 1579.

2. The first English church was built and regular services held in 1607.

3. After the Declaration of Independence in 1776 the Church of England in the United States became independent, and in 1783 the Rev. Samuel Seabury was elected Bishop of Connecticut and was consecrated on November 14, 1784, at Aberdeen, Scotland, in the chapel belonging to Bishop Skinner, Coadjutor Bishop of Aberdeen, with whom were associated Robert Kilgour, non-juring Primus of the Scottish Episcopal Church, and the Bishops of Aberdeen and of Moray and Ross.

4. The first General Convention of the independent Church was held at Philadelphia in 1785 and adopted the name of "the Protestant Episcopal Church in the United States of America," and drafted a constitution.

5. The English Book of Common Prayer was revised in 1785-9 and set forth for use, has since been revised in 1886, 1889 and 1892, and is at present undergoing a further revision.

6. Bishop White of Pennsylvania and Bishop Provoost of New York were consecrated in the chapel of Lambeth Palace in 1787 by the Archbishop of Canterbury, assisted by the Archbishop of York and by the Bishops of Bath and Wells and of Peterborough.

7. Bishop Madison of Virginia was consecrated in 1790 by the Archbishop of Canterbury, assisted by the Bishops of London and Rochester.

8. The first consecration of a bishop took place in America in 1792, when Bishop Claggett of Maryland was consecrated by the Bishops of Connecticut, Pennsylvania, New York and Virginia, thus joining the Scottish and English lines of succession.

9. The Protestant Episcopal Church is part of that branch of the Holy, Catholic and Apostolic Church, known as the Anglican, a term which includes the Church of England and her sister and daughter churches throughout the world, namely: the Church of England in Canada, in the West Indies and South America, in Asia, in Africa, in Australia, in New Zealand; the Church of Wales; the Church of Ireland; the Episcopal Church in Scotland; the Holy Catholic Church in China and Japan. In the Preface to the American Book of Common Prayer, she says that she is "far from intending to depart from the Church of England in any essential point of doctrine, discipline or worship; or further than local circumstances require." She is thus the first American church in autonomy and self-government.

10. The Protestant Episcopal Church is organized with a Presiding Bishop and a National Council, as the central executive body, elected by General Convention. The Council is composed of four bishops, four priests and eight laymen, with one representative elected by each of the eight Provinces into which the country is divided for ecclesiastical purposes. The Council works in six departments: Missions, Social Service, Religious Education, Finance, Publicity and the Field Department.

11. The eight Provinces are divided into smaller

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districts called Dioceses and Missionary Districts. There are 69 dioceses, 22 domestic missionary districts and 11 foreign missionary districts. There are 11 American Episcopal churches in Europe as a special jurisdiction, making a total of 103 dioceses and missionary districts. Within the dioceses and missionary districts are the separate congregations, known as Parishes and Missions. The head of an organized parish is the Rector, who may be assisted by one or more curates. The head of a mission not yet organized as a parish is the priest-in-charge.

12. The governing body of the Church is the General Convention, meeting once in three years, with deputies from every diocese and missionary district. It consists of two chambers: the House of Bishops and the House of Deputies.

13. The Provinces are governed by a Provincial Synod, which meets once every year with delegates from the dioceses within the province. The dioceses are governed by the Diocesan Convention, which also meets once every year with delegates from the parishes and missions. The Diocesan Convention elects the Standing Committee of the Diocese as a body of official advisers to the Bishop. The parishes are governed by parish meetings held at least once a year, made up of members of the congregations. The Vestry elected by the parish meeting is the executive body for the parish and forms, with the Rector, the parish corporation.

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Cotter, Arthur.

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